

# MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



Vol. II., No. 12.]

SATURDAY, MARCH 21, 1857.

[PRICE 3d.]

## Musical Announcements.

**CRYSTAL PALACE. — SATURDAY**  
WINTER CONCERTS. — The Nineteenth Concert will take place THIS DAY (March 21). Vocalist: — Miss LOUISA VINNING.

Programme: —

Sinfonia No. 7 in A. Beethoven. Concert Overture. *Meerestille und Glückliche Fahrt*, Mendelssohn. Overture, *Deux Journées*, Cherubini. Violin Concerto, No. 1 in C, De Beriot — Mr. Watson. Songs by Miss Vinning.

Conductor, Mr. MANNS.

The Concert will commence at half-past 2 o'clock. Admission, 2s. 6d. Children, 1s.

**CRYSTAL PALACE. — Organ Performances.** — Mr. J. HALLETT SHEPPARD will perform on Bevington's Organ To-day, and on Saturday next, at half-past 4. Also on Wednesday, at half-past 2.

## HER MAJESTY'S THEATRE.

Season 1857. — It is respectfully announced that HER MAJESTY'S THEATRE will OPEN on Tuesday, the 14th of April. Ensembles of great interest have been effected both in Opera and Ballet. The prospectus, with full particulars, will be issued forthwith.

**NEW PHILHARMONIC SOCIETY.**  
Hanover-square Rooms. — The FIRST CONCERT will take place on Wednesday evening, April 1. Programme: — Mendelssohn's Overture to *Ruy Blas*; Aria, Beethoven, Mdme. Gassier; Mozart's Serenade (first time of performance) for two hautboys, two clarinets, two corni bassetti, two fagotti, contre basse, fourcorni. Performers: — Messrs. Barrett, Crozier, Williams, Maycock, Eaceton, Hauser, Snelling, Howell, C. Harper, Stauden, Jarrett, and Hooper. Beethoven's *Sinfonia Eroica*: pianoforte concerto, Mdme. Staudach (from Vienna); aria, Mozart, Mdme. Gassier; Weber's overture, *The Ruler of the Spirits*. Conductor — Dr. WYLDE. The subscription is for three concerts. Reserved seats, 25s.; unreserved, 15s.; single tickets, 10s. 6d. and 7s. of Messrs. Cramer and Co., 201, Regent-street; and Messrs. Keith, Prowse, and Co., Cheapside.

WM. GRAEFF NICHOLLS, Hon. Sec.

**Miss POOLE's grand Evening Concert,**  
on Thursday, April 2, at the Queen's Concert Rooms, Hanover-square. Vocalists: — Mdme. Anna Thillon, Miss Birch, Miss Dolby, Madame Weiss, Miss Poole, and Madame Gassier. Messrs. Chas. Braham, Wilbye Cooper, M. Smith, Burdini, Frank Bodda, Hatton, Winn, and Weiss. Instrumentalists: — M.M. Sinton, Carl Deichmann, John Barnett, Harold Thomas, Graff Nicholls, Cheshire, Sig. Giulio Regondi, M. W. Balfe, Lindsay Sloper, J. L. Hatton, C. Hargrove, and Dr. Steggall. Tickets, 3s., 5s., and 7s., of all music-sellers.

**SACRED HARMONIC SOCIETY,**  
Exeter Hall. — Conductor, Mr. COSTA. — On Friday, March 27th, HANDEL'S ISRAEL IN EGYPT. With orchestra of 700 performers. Tickets, 3s., 5s., and 10s. 6d. each, at the Society's offices, 6, in Exeter Hall.

## MR. GEORGE TEDDER

has the honour to announce that his ANNUAL MUSICAL FESTIVAL will take place at the Music Hall, Royal Surrey Gardens, on Wednesday evening, April 1, on which occasion some of the principal artists of the day will appear, with Band and Chorus. Tickets may be had at the Surrey Gardens; of all Music-sellers; and of George Tedder, 2, Compton-street, East, Brunswick-square.

## ST. MARTIN'S HALL.

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## MADAME ENDERSOHN

begs that all communications relative to ENGAGEMENTS, in town or country, may be addressed to her residence, 75, Harley-street, Cavendish-square.

## Mr. VAN PRAAG

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Communications addressed to him at Mr. Brettell's Printing-office, 25, Rupert-street, Haymarket, W., will be duly attended to.

## Mr. H. DEVAL, R.A.M.,

and Member of the Conservatoire Royale, Bruxelles, Tenor Vocalist, 24, Jarratt-street, Hull, Yorkshire.

## HERR LIDFEL, VIOLONCELLIST,

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Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

## THE MUSICAL GAZETTE

SATURDAY, MARCH 21, 1857.

THE official list, just issued, of the eight engagements for the season at Her Majesty's Theatre, does not enable us to add anything of importance to what we have already heralded in our recent operatic news. The re-engagement of the piquant and fascinating PICCOLOMINI, we feel assured, will give the utmost satisfaction to the *habitués* of Her Majesty's Theatre, and to all musicians who do not consider that a singer must necessarily possess wondrous vocal mechanism and agility to be a great artist. We look forward with great interest to the re-appearance of the tiny Countess, feeling confident that she has made good use of her time since she left our shores, and that she will as steadily gain ground vocally, with *connoisseurs*, as she suddenly took town by storm last season, with her clever and finished acting. That Mdlle. PICCOLOMINI is, as yet, a great vocalist, no one will be foolish enough to protest; but that a more charming impersonation of the characters of Violetta, Maria, and Norina—taken vocally and histrionically—than was witnessed at Mr. LUMLEY's house last season, could have been met with, we do not think any one will allow. GRISI, in past years, enacted Norina with exceeding grace and *naïveté*, and with superior vocalism, at the same time looking rather more like a *jeune veuve* than the very youthful PICCOLOMINI; and the appearances of JENNY LIND and SONTAG in *La Figlia* must be cited as instances of the union of vocal with dramatic skill, but the verdict of last season was all but unanimous that the soprano rôles in *Don Pasquale* and *La Figlia* had never been, on the whole, more efficiently filled. The young artist, we find, is about to be put to a severe test; she is to figure in the cast of *Don Giovanni*, an opera of a far different character and a much higher order than those to which we have just referred. We presume she will take the lightest part, Zerlina; but the music throughout MOZART's *chef d'œuvre* demands an equality of voice that will render her performance in this opera an occasion for pronouncing whether she is entitled to be called a vocalist. The mention of the production of *Don Giovanni* reminds us that Donna Anna and Donna Elvira (we are presuming) will be represented by Madame SPEZIA (whose name and fame have been mentioned in this journal) and Mdlle. ORTOLANI. These ladies are new candidates for English honour. If Madame SPEZIA can save *Les Huguenots* from *fiasco* in Sardinia, she ought to make a great noise in England. Madame ALBONI is retained; a great and good retention.

Space only allows us to refer briefly to the gentlemen. Signor GIUGLINI, whose name and fame have already been mentioned in this journal, is the new tenor, and great things are expected of him. If Signor GIUGLINI can assist in saving *Les Huguenots* from *fiasco* in Sardinia, he ought to make a great noise in England. We haven't had a new tenor (worth hearing) for so long a time, that we don't wonder if he should be fêted, provided his success equals anticipation. Signor BELLETTI is announced, to our very great satisfaction. Signor BENEVENTANO we have no objection to see again, if he can be put into heavy

parts, and not be made to play Dandini in *Cenerentola* and such like absurdities. If we were a square man like Signor BENEVENTANO, we would protest against being put into so round a hole as he was on one or two occasions last season. Signor Rossi is welcome. A new double bass (vocal,—there's a new double bass instrumental of which announcement we do not take much heed) is coming from Milan; his name is VIALETTI, and we never before heard of it. We have much faith, however, in Mr. LUMLEY's selections generally, and we trust Signor VIALETTI may turn out a useful member of the company.

The ballet of *Esmeralda*, with PUGNI's charming music, will introduce a new *danseuse*, Mdlle. POCCHINI. Many weeks ago, we spoke of the "reading" of a new ballet at Paris, *Marco Spada* forming the subject, and MM. SCRIBE and AUER being employed on the delineation and the music. Paris are provided for two *premières danseuses*; we are not to have the entire ballet, but ROSATI will introduce a selection therefrom. MARIE TAGLIONI and KATRINE will be acceptable as *entrées* in the Terpsichorean department. BOSCHETTI we do not sympathise with—doubtless she has her admirers.

Signor BONETTI is expected to appear publicly in the conductor's chair at eight o'clock on the evening of the 14th of April. The opera selected for the opening night is DONIZETTI's *La Favorita*, and Mdlle. SPEZIA and Signor GIUGLINI are therein to make their first appearance before an English audience.

To return for a moment to the ballet—we trust we shall have *Les Elfes*, the most successful that Paris has boasted of for some months. The partially dramatised version of it that has appeared at the Adelphi is but a mongrel affair—we want to see the real ballet. *Les Elfes* is to re-appear at the Adelphi on Easter Monday, and this may stir—but we feel sure that Mr. LUMLEY does not require reminding of the success of this piece in the French capital.



Her Majesty and his Royal Highness the Prince, with the Princess Royal and the Princess Alice, honoured the Haymarket Theatre with their presence on Friday evening, and, with the Princess Royal, the Princess's Theatre on Monday. The royal suite consisted of the Countess of Desart, the Hon. Louisa Gordon, Lord Byron, Lord Charles Fitzroy, and Captain Hon. de Ross.

Wednesday was the birthday of Her Royal Highness the Princess Louisa. At 3 o'clock the Brouil Family attended, and, in the presence of Her Majesty, the Duchess of Kent, and the Royal Family, had the honour of performing the following compositions:—

- |   |               |
|---|---------------|
| No. 1.—Fantasia, <i>Masaniello</i> .....                                      | Lafont.       |
| Violin, solo, .... Mademoiselle Bertha, 14 years of age,                      |               |
| Piano .....   | Antonia, 17 " |
| Violin, 2nd .....   | Cecille, 6 "  |
| Violin, 1st .....   | M. Aloys, 7 " |
| Viola di gamba .....  | Adolphe, 11 " |
| Violoncello .....   | Albin, 13 "   |
| No. 2.—Réverie, violin solo .....   | Viertemps.    |
| No. 3.—"The Bird on the Tree," sestetto .....                                 | Hauer.        |
| No. 4.—Duo, arranged by Bertha Brouil for Aloys, 7 years, and Cecil, 6 years. |               |
| No. 5.—Carnaval Bohémien, quintetto .....                                     | Mildner.      |

The Prince of Wales, attended by Mr. Gibbs, visited the Zoological Gardens in the Regent's Park on the same day.

In the evening, Her Majesty, and His Royal Highness the Prince, with the Princess Louisa, Prince Arthur, and the Princess Helena, honoured the Adelphi Theatre with their presence.



The following music has been performed at the Palace during the week

By Her Majesty's private band :—

Overture, *La Sirène* ..... Auber.  
Chorus, *Nachtlied* ..... Kreutzer.  
Glee, "The Chough and Crow" ..... Sir H. R. Bishop.  
March, "Crimes."  
Chor and Tanz, *Santa Chiara* ..... H. R. H. the Duke of Saxe Coburg.

By the band of the Coldstream Guards :—

Overture, *Le Serment* ..... Auber.  
Selection, *Eli* ..... Costa.  
Valse Russe, "Alexander Romanoff" ..... H. Laurent.  
Cavatina, *Podesto di Burgos* ..... Mera tante.  
Varsoviana, "Cracow" ..... Spillane.

By the band of the 2nd Life Guards :—

Overture, *Cheval de Bronze* ..... Auber.  
Waltz ..... Gungl.  
Selection, *La Traviata* ..... Verdi.

## Metropolitan.

### MUSICAL UNION.

The second *soirée* took place, on Tuesday last, at Willis's Rooms. The instrumental programme was varied and excellent. The first on the list was Molique's trio in B flat, No. 7, a work of real genius; though it too evidently betrays the author's acquaintance with contemporary writers. Still, those writers are of the first class; and, admitting that Molique has laid them under contribution, we should be puzzled to find such another quartett by an existing composer as that we listened to on Tuesday night. The interest in this charming work increases with each movement; the subject of the *allegro* is clear, and the working is most masterly. The *minuet* is rather uncommon, but has scarcely sufficient clearness of accent; the *trio* is exceedingly florid, and taxes the executants to the utmost. A very lovely *andante* follows the *minuet*; a more expressive movement could not be met with. The subject is a phrase of some breadth, yet is assigned (at the commencement) to the violoncello, and there must be a cunning employment of the viola, to disguise the absence of the real bass instrument. The theme is kept well in view throughout, and is always introduced with happy effect. At the conclusion there was a burst of warm applause. The *rondo*, whose very subject is chromatic, is a brilliant *finale* to a composition that must be taken heed of by first-class quartett players. The executants were, the composer, Mr. H. Blagrove, Herr Goffrie, and Signor Piatti; and their faultless playing was fully appreciated. Distinct applause was accorded to Herr Molique also as composer.

Mendelssohn's fine trio in C minor (Op. 66) was played by M. Charles Hallé, Herr Molique, and Signor Piatti. This work, one of Mendelssohn's grandest, set M. Hallé off to the best advantage. The greatest force and the extremest delicacy are required, in constant alternation, in the pianoforte portion of this trio, and M. Hallé played it to perfection. Nothing short of perfect pianoforte playing would suffice to render the *scherzo* properly, and the speed on this occasion was very great. It is marked "*quasi presto*," but it was led off, and the pace maintained, *decidedly presto*.

Spohr's sextett for two violins, two violas, and two violoncellos opened the second part. The first movement calls for little remark. The subject of the *largo* is hinted at by the violoncello and viola for some three or four bars before its decided entry, when the first violin takes the melody with a fully harmonized accompaniment. At the *répétition* of this subject, and at the *coda*, the same peculiar mode of proceeding is adopted. The *scherzo* is very graceful; indeed, it has almost too much grace and *cantabile* style about it for a movement which one expects to be characterized by pertness. It leads into the final *presto*, and reappears twice before the conclusion of the movement. Herren Molique and Goffrie were the violins, Messrs. Henry and Richard Blagrove the violas, and Piatti and M. Paque violoncellos. The doubling of the instruments affords opportunity for some novel and striking effects. In the *largo*, one violoncello, in a *pianissimo* passage, plays *pizzicato*, while the other is, with the other instruments, continuing *col arco*; a very simple arrangement, but very effective.

A *Nocturno* in F, by Piatti, was exquisitely played by the composer, and accompanied by Charles Hallé. The most meritorious part of the affair was the beautiful phrasing and generally fine

playing of the violoncellist; the composition was insipid, and should not have found place at these concerts.

The vocal music consisted of two glees and a madrigal, sung by the Vocal Union. The first was "The Bee," by Elliott, rendered by Mr. Foster, Mr. Wilbye Cooper, Mr. Montem Smith, and Mr. Winn. It was a delicious piece of part-singing, and was encored. Lord Mornington's "O bird of eve," in which Miss Marian Moss took part, was not so eminently satisfactory. Without being positively out of tune, Miss Moss's voice does not yet accord with those of the more experienced gentlemen that complete this useful choir. "We happy shepherd swains"—a madrigal by Nethercliff—sung by the gentlemen, was a great treat; the *diminuendo* conclusion was charming.

The final performance at this *soirée* was that of M. Charles Hallé, who gave a *nocturne* by the eccentric and fanciful Chopin, and two *morceaux* by our favourite, Stephen Heller.

The audience was fashionable, numerous, and attentive.

### SACRED HARMONIC SOCIETY.

The brief notice we gave last week of the performance of *The Creation* did not permit our doing justice to the clever singing of Madame Rudersdorff and Signor Belletti, which was worthy of especial remark. Signor Belletti, one of the most artistic singers we have ever heard, appears to be diligently studying oratorios, and, with all our objections to the rendering of sacred music with English words by foreign artistes, we must confess that we listen to Signor Belletti with some pleasure in *The Creation* and *Eli*; in *The Creation* more particularly, for the part of Eli in Costa's oratorio is only adapted for a voice of greater weight than that of Signor Belletti, whereas the music assigned to Raphael and Adam gives wider scope both for vocalism and declamation. Madame Rudersdorff, in "With verdure clad," and the air with chorus "The marvellous work," was highly effective, and extracted much applause from the audience.

### CRYSTAL PALACE.

A performance, rather more wonderful than classical (if even legitimate), was introduced at the Crystal Palace Concert of Saturday last—Pico, the blind Sardinian, whose marvellous execution of the most florid music upon a small whistle, with the classico-pastoral denomination of "*tibia*," excited no small amazement at some metropolitan concerts last season, was engaged to astonish the natives of Sydenham and other visitors to the Crystal Palace with a few of his feats. On this occasion he played—as at his Hanover-square *début*—the whole of "Casta Diva" (in F), with orchestral accompaniment, and the variations on the "Carnival." "Casta Diva" we would at any time rather hear sung (if sung tolerably); the "Carnival" variations are amusing enough, especially those in which the echos and bird-like warblings that the cunning blind minstrel so adroitly performs are introduced. The vocalists were Miss Susan Cole and Mr. George Perren. The lady sang "Di piacer" and "The Maid of Llangollen," and the gentleman the *scena* from *La Sonnambula*, and Shield's ballad, "The Thorn." The instrumental programme was interesting; it commenced with Beethoven's magnificent C minor symphony. The number of visitors was very large.

Pico has been performing during this week in the course of the concert which takes place daily.

The following is the return of admissions for six days, from March 13 to March 19 :—

			Admission on Payment.	Season Tickets.	Total.
Friday	March	13	818	225	1,043
Saturday	"	14 (2s. 6d.)	807	2,702	3,509
Monday	"	16	1,182	506	1,688
Tuesday	"	17	1,653	716	2,369
Wednesday	"	18	2,122	970	3,092
Thursday	"	19	789	429	1,218
Total			7,371	5,548	12,912

MR. AND MRS. HENRI DRAYTON'S ENTERTAINMENT—*Illustrated Proverbs*—holds its way among the best of its kind. The first part, however, in spite of the efficiency of both performers, hangs

fire a little; but the second part makes ample amends. This is a short one-act drama of French origin. A young lady has been induced, in order to save the life of her father, to forsake her lover, and marry a count. The *inamorato*, however, has exacted a promise that, whatever affection she may feel for the count, she will never, by look, word, or sign, betray it. The lady, who soon becomes heartily attached to her husband, is anxious to get rid of her promise; while the count, being unable, in his own character, to obtain from her any of the most ordinary signs of regard, resolves to try whether he can extract a few tokens of affection, as the discarded lover, and in this character visits her in the dark; but being resolutely refused a few harmless and platonic tokens of regard from her, exhibits a dagger, and, after threatening to commit suicide, withdraws. The lady's resentment is now excited; and discovering that the "dagger" (which her lover has left behind him) is only a paper-knife, she gives expression to her resentment in a letter, in which she declares her firm attachment to her husband,—who, now returning *in propria persona*, intercepts the letter, and begins to enact the injured husband, as he had before acted the despairing lover, until, opening the letter, he discovers the expression of his wife's unutterable attachment to himself, and as she has in the meantime heard that her lover is married, she is exonerated from her promise. Ample justice is done to this pleasant and neatly-constructed little piece by both performers. The sly humour with which Mr. Drayton storms, rants, and flourishes his "dagger," as the despairing lover, and then comes down on his wife with a burst of indignation, as the injured husband, is a piece of genuine comedy. The piece, which is called "Never Trust to Appearances," will be performed at Sadler's Wells to-night, for Mr. Greenwood's benefit, and will probably become a popular favourite. Mrs. Drayton, who looks as pretty as ever, is much improved in her acting since we saw her at the Surrey Theatre; but her best effort is in the first part of the entertainment, in which she enacts, with much archness and vivacity, a *soubrette*, in the disguise of an operatic *prima donna*.

MR. HOWARD GLOVER gave his grand annual concert at Drury-lane Theatre, on Wednesday morning. It was a truly monster entertainment, and drew a monster audience. The following list of vocalists and instrumentalists will show that a large proportion of the available talent in the metropolis was engaged. Mrs. Weiss, Miss Louisa Vinning, Mme. Rudersdorff, Mme. Anna Thillon, Mrs. Henri Drayton, Miss Jeffrys, Miss Stabbach, the Misses Mc Alpine, Mrs. Enderssohn, Miss Julia Bleaden, Mme. Ferrari, the Misses Brougham, Miss Dolby, Mme. Caradori, Miss Mary Keeley, and Miss Palmer; Mr. Chas. Braham, Mr. George Tedder, Mr. Miranda, Mr. Hamilton Braham, Mr. Weiss, Signor Ferrari, Mr. Henri Drayton, Signor F. Lablache, Signor Belletti; violin, Herr Ernst, M. Sainton, and Herr Molique; flute, Mr. R. S. Pratten; pianoforte, Miss Arabella Goddard, M. Billet, Mr. Benedict, and Signor Andreoli; also the Brousil family; the accompanists and conductors being Dr. Wyld, Mr. Howard Glover, Mr. Lindsay Sloper, Mr. Berger, and Mr. Balfé. The programme was necessarily long, in order to bring the varied talents of these performers into play, and the concert is not over yet. About two-thirds were accomplished by six o'clock on Wednesday evening, and Mr. Charles Braham was vociferating the "Bay of Biscay," when down went the curtain, Mr. Roxby, the stage-manager of the theatre, thinking it high time that the audience should disperse and make room for those who were coming to see Mr. Charles Mathews's *Cure for the Heart-ache*. At the remonstrance of Mr. Van Praag, the curtain was allowed to rise, and the song to proceed; but at the conclusion, the concert was extinguished by the dramatic element. Mr. Roxby was inexorable, and when the curtain descended it was not allowed again to rise until the legitimate occupants of the stage, at seven o'clock, commenced their histrionism. We should remark that a very young German lady, Madlle. Kuhl, played a solo on the violoncello, and pleased much.

THE BROUSIL FAMILY.—The first concert (of a series of four on consecutive Thursdays) of the above-named performers took place on Thursday last. The family is six in number, and consists of Madlle. Antonia (pianoforte), Mdles. Bertha and Cecilie (violins), M. Aloys (violin), M. Adolphe (viola di gamba), and M. Albin (violoncello). Of the violin-playing of Madlle. Bertha we cannot speak too highly: she has great expression, with extraordinary powers of execution, a good *staccato*, and double shake. Madlle. Antonia is a pianoforte player of great ability.

The two ladies and M. Albin played Beethoven's beautiful trio in E flat (Op. 1). It is a work of no ordinary difficulty, but received an admirable interpretation from the hands of the young artists. The family also played three fantasias (on *Masaniello*, the Bird on the Tree, and *Carnaval Bohémienne*), all of them works abounding in florid extravagance. Madlle. Cecilie and M. Aloys (aged six and five years respectively), played a composition of Madlle. Bertha's with great cleverness. Miss Grace Alleyne made an agreeable variety in the programme, by singing Schubert's "Ave Maria," "Robert toi que j'aime," "Tacea la notte," and Lover's "May Dew." The Brousil Family is certainly the greatest musical prodigy of these days of prodigies: we only hope that what talent in them lies may not be turned into disgust by too much and too early practising difficulties.

MR. G. FORBES' SUBSCRIPTION CONCERTS.—The last of these took place at the Eyre Arms, St. John's-wood, on Tuesday evening, the 10th inst. The vocalists were Mrs. Clare Hepworth, Madame F. Lablache, Messrs. H. Millard, Haskett (first appearance), and Signor F. Lablache. Instrumentalists: violin, Mr. Griesbach; violoncello, Mr. G. Calkin; concertina, Signor Regondi; harp, Mr. Boleyn Reeves; and pianoforte, Mr. George Forbes. Beethoven's pianoforte trio (No. 1) was excellently played. Mrs. Hepworth, although a little nervous, sang "Robert toi que j'aime" with taste and delicacy. Mr. Haskett was also somewhat nervous, which in a *débütante* is to be expected, and excused. Herz's fantasia from *Otello* was admirably played by Mr. Forbes, and, being arranged from one of Rossini's best and most popular operas, pleased prodigiously. The novelty of the evening was a pretty and graceful ballad, of a peculiar character, by Mr. Balfé, sung by Madame Lablache, and encored. Signor Regondi plays as charmingly as ever, and Mr. Boleyn Reeves gives fair promise of rivaling our best harpists. Mr. Millard gave two songs, and Signor Lablache an aria, and a couple of duets with Madame Lablache. These concerts, which are among the best of this extensive and wealthy neighbourhood, will be resumed next season.

THE SURREY ORCHESTRAL UNION gave their second concert at the Horns Assembly Rooms, Kennington, on Wednesday evening, the attendance being numerous. A selection of instrumental music, of a rather ambitious character, was played by a small band; and vocal music was given by Miss Banks, Mrs. Purvis, and Mr. Burgess. Miss Banks sang the polacca from Donizetti's *Linda* and Bishop's "Tell me my heart," the latter being encored; and Mrs. Purvis was warmly applauded in "Bid me discourse." A fantasia on the clarinet by Mr. Snelling, and a violin solo by Master Webb, were well received; but there was something wrong about the pitch of the pianoforte, which rendered the accompaniment to the latter anything but pleasing. Mr. Burgess was rather nervous in his first song, and his second was omitted. The concert was conducted by Mr. H. R. Austin.

THE MUSICAL ARRANGEMENTS at the 142nd annual festival of the Society of Ancient Britons (Saturday last) were under the direction of Mr. Brinley Richards. The vocalists were Miss Ransford, Miss E. L. Williams (who attended in the picturesque costume of an ancient Briton), Mr. Hugh Owen, and Mr. Elton Williams.—The music at the festival of the Benevolent Society of St. Patrick was performed by Miss Poole, Miss J. Wells, Mr. Young, Mr. Wilbye Cooper, Mr. Lawler, Mr. A. Wells (flute), and Mr. Blagrove. The only Irish air introduced was "The Four-leaved Shamrock," and this was a substitution for a ballad that was encored, beautifully sung by Miss Poole.—At the Seamen's Hospital festival, Mr. George Genge superintended, assisted by Mr. Holmes, Mr. George Perren, and Mr. Winn.

MADAME PUZZI gave a *soirée musicale*, at the residence of Mrs. Stephenson, in Bolton-row, on Monday. Her daughter, Madlle. Fanny Puzzi, gave an excellent version of "Bel raggio," and sang in the duets, "Parigi, o cara" (*La Traviata*), with Mr. Charles Braham, "Anna, tu piangi," with Signor Bulletti, and "Il ciel stellato," with Miss Lascelles. Madame Lablache sang Hoelzel's "Tears," a beautiful song, with much expression, and Madame Anichini Schubert's "Ave Maria." Miss Lascelles pleased much in Mozart's "Addio." Other vocal music was given by Signors Ciabatta and F. Lablache, and there was a pianoforte solo by Signor Andreoli.

FESTIVAL OF THE SONS OF THE CLERGY.—The Archbishop of Canterbury has appointed Wednesday, the 13th of May, for the celebration of the 203rd anniversary festival of the Sons of the Clergy. The Archbishop and Bishops will attend in full choral



service in St. Paul's Cathedral, and will there be met in state by the Lord Mayor and Sheriffs. The usual dinner will follow in the hall of the Merchant Tailors' Company. It is expected that the sermon at St. Paul's will be preached by the Bishop of London.

MDLLE. RENEE HOLBUT gave a concert on the 11th inst. at Myddelton Hall, Islington, assisted by Mrs. Weiss, Mrs. Haynes, Mdle. Emily Milla, Miss Robina Bellingham, Miss Lizzy Harris, Mr. George Tedder, Mr. Charles Birks, Mr. J. B. Stansell, Mr. Albert Bishop, Mr. Haines, Mr. Weiss, M. Silberberg and Mr. March (pianoforte), and Herr Zirom (Emmelynka). The *beneficiare* played pianoforte solos, and was assisted in the accompaniment of the vocal pieces by Mr. Haines.

## CHORAL SERVICES

On March 16, being the Third Sunday in Lent.

## ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Robinson in E flat.	Patrick in G minor.	
E.—Norris in A.	Patrick in G minor.	Be merciful. Purcell.

## CHAPEL ROYAL, ST. JAMES'S.

M.—R. Cooke in G.	Patrick in G minor.	Out of the deep. Aldrich.
E.—Dupuis in A.	Patrick in G minor.	Try me, O God. Nares.

## ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Cooke in G and Randall in E.	Boyce in C.	Sleepers wake. Mendelssohn.
E.—Turle in F and Crotch in C.	King in F.	Luther's Hymn.

## TEMPLE CHURCH.

M.—Humphrey in C and Russell in E.	King in F. Sanctus, &c. Jomelli.	Comfort ye. Handel.
E.—Woodward in B flat.	King in F.	Sing unto the Lord. Croft.

## LINCOLN'S INN.

M.—Hayes in E and Robinson in E.	Benedicite in E. Tallis. Jubilate, Creighton in E flat.	Turn Thee unto me, O Lord. Boyce.
E.—Lord Mornington in E.	Purcell in E flat.	O Lord, have mercy. Pergolesi.

## ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace Concert, 2½.

Organ Performance, Crystal Palace, 4½.

Organ Performance, St. Martin's Hall, 8.

MONDAY.—People's Concerts, St. Martin's Hall, 8.

Amateur Musical Society's Concert, Hanover-sq., 8½.

Handel's *Samson*, by London Sacred Harmonic Society, Exeter Hall.

Concert of Herren Pauer and Deichmann, Camberwell Hall.

Mr. Walter Macfarren's Concert, 27, Queen Anne Street.

TUESDAY.—Mr. Fourness Rolfe's Concert, St. Martin's Hall.

WEDNESDAY.—Organ Performance, Crystal Palace, 2½.

Herr Pauer's Concert, Willis's Rooms.

Miss Arabella Goddard's *Soirée*, 47, Welbeck-street, 8½.

THURSDAY.—Annual Festival of the Royal Society of Musicians, Freemasons' Hall, 6.

FRIDAY.—*The Creation*, by Sacred Harmonic Society, Exeter Hall.

SATURDAY.—Crystal Palace Concert, 2½.

Organ Performance Crystal Palace, 4½.

## Theatrical.

ALDERSHOTT.—The third performance by the officers of the 17th Royal Fusiliers took place on the 12th inst. The pieces were *Little Tiddiekins* and *To Paris and Back* for £5.

LYCEUM.—A dramatic performance by the members of the A.B.C. Club will take place, under distinguished patronage, at this theatre, on the 26th inst., in aid of the funds of the Royal Medical Benevolent College.

## Theatres.

## PRICES, TIME OF COMMENCEMENT, &amp;c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Upper Gallery, 6d.; Lower Gallery, 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Stalls, 5s. Private Boxes, 10s. 6d., £1 1s., £1 11s. 6d., and £2. 2s.—Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s. Half-price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

## Provincial.

BATH.—THE PUMP ROOM CONCERTS.—The last vocal concert of the season took place on Saturday last, when the attendance was very numerous. The vocalists engaged for the occasion were Mrs. Haynes, Mrs. Paget, Mr. Wilbye Cooper, and Mr. Lawler. The first part of the concert consisted of a selection from Mendelssohn's oratorio, *St. Paul*, which was most effectively sustained throughout. It did not, however, create so much interest as the second part, which was devoted to the gems of Rossini's *Stabat Mater*. We were glad to see again amongst us Mrs. Paget, whose singing at the concerts last season was so highly appreciated; it was remarked by many in the room that her voice had

greatly improved in richness and quality. We have rarely heard the "Fac ut portem" more finely rendered—few contraltos could have sung it so well, from not having the necessary compass of voice. It was warmly encored. Mrs. Paget is rapidly rising in the profession, and we doubt not will, ere long, take a high rank. The "Quando Corpus" (quartett) was admirably sung by Mrs. Haynes, Mrs. Paget, Mr. Cooper, and Mr. Lawler. The exquisite air, "Cujus animam," was executed by Mr. Cooper with feeling, and much applauded—"encored;"—and the same compliment was awarded to Mr. Lawler for the pains-taking and effective manner in which he gave "Pro peccatis." The whole finished with the quartett, "Sancta Mater," which was so well executed that the company were disposed for a repetition, but the usual disturbance of many leaving their seats prevented it.—*Bath Herald*, March 14.

Last week, Messrs. Milson and Son, of Argyle-street, received a letter, dated very grandly from a "Manor House," in an eastern county, in which the writer states that he has been "recommended" to Messrs. Milson (whom he affectionately addresses as "Dear Sirs"), and that he will thank them to forward him one of their best pianos, per Great Western Railway, to the Slough Station. He further directed that the bill should be sent with the piano, and added that he would "remit the money." Strange to say, Messrs. Milson were not sufficiently captivated by the easy frankness of their intending customer to execute his order without inquiry. Indeed, it was so exceedingly friendly and confiding in a total stranger, that Messrs. Milson found themselves constrained to refer, in a reply, to the fact that their correspondent had omitted to mention what kind of piano he wanted, or to ask the price, or to specify the maker, or even to state who had recommended the applicant to our favoured fellow-citizens. Having requested information on these particulars, Messrs. Milson "paused for a reply." Press of business has, however, no doubt, prevented the would-be "customer" from noticing Messrs. Milson's letter; but, in the meantime, they have ascertained, through the Bath Tradesmen's Protection Society, that a person of the same name as their correspondent has favoured tradesmen in various parts of the country with orders for goods, "to be paid for on receipt," and that the individual is well known to the governors of sundry gao's.

**BRIGHTON.**—**AMATEUR SYMPHONY SOCIETY.**—This Society gave its third concert on Wednesday last, in the music-room of the Royal Pavilion, which was nearly filled by the subscribers and their friends. The first piece on the programme was Rossini's overture to *Cenerentola*, which, with the exception of the opening movement being taken too slowly, was well played. The symphony selected for the occasion was Haydn's No. 7, in D, which like most of his works (though not so elaborate as those of Beethoven and Mozart) contains many pieces of delightful melody, and delicate phrasing: on the whole it was well rendered by the members of the orchestra. The second part contained the overture to *Der Frieschütz*, and a fantasia on airs from *Lucia di Lammermoor*, arranged for the society by their leader (Mr. Guttridge), with solos for violin, violoncello, bassoon, cornet and clarinet, all of which were well played, especially that on the violoncello, which drew forth great applause. In addition to the instrumental music, two songs were sung with great taste and feeling by a young lady who kindly gave her valuable services, in both of which she was assisted by a portion of the orchestra, a great improvement on the pianoforte accompaniment. A march, composed by Mr. Gibbon, one of the society's violinists, brought to a conclusion a concert which gave general satisfaction.

**COVENTRY.**—Haydn's *Creation* was performed on the 12th instant, by the Choral and Instrumental Society. The principals were Mrs. Sunderland, Mr. Montem Smith, and Mr. Thomas. Mrs. Sunderland was very effective in the most important airs, "On mighty pens" and "With verdure clad;" Mr. Montem Smith no less so in the sweet air, "In native worth," while Mr. Thomas produced good impression in the bass recitatives generally, and in the grand song, "Now heaven in fullest glory shone." The performance took place in the Corn Exchange, which was crowded with an attentive audience. The president and conductor, Mr. Simms and Mr. Chater, have reason to congratulate themselves upon a very successful representation of Haydn's *chef-d'œuvre*. The choruses were most satisfactorily rendered, and were an evidence of great painstaking on the part of the musical director.

**LEEDS.**—The nineteenth People's Concert for this season took place, on Saturday last, in the Leeds Music Hall, before a crowded and respectable audience. The performers were, Miss Newbound, Miss Masser, Miss Wilson, Master Walter Tilney, Mr. G. Cooper, and a chorus of sixty voices, under the direction of Mr. Spark. On the entrance of Miss Newbound into the orchestra, she was received with reiterated applause, and the sympathies of the assembly were warm in her favour by reason of certain calumnious reports which had been industriously circulated in the town against her. It is a scandal to the musical profession that there should be found in it those whose jealousy can lead them to injure a rising young lady by circulating, if not inventing, false and base reports. Fortunately, the good common sense of Yorkshire people generally look upon this damnable attempt to degrade a professional lady with the greatest contempt for those who have rejoiced to lend a hand to the dirty work. Miss Newbound's singing is the theme of admiration, not only in the West Riding, but in Manchester and other large towns out of Yorkshire. Nature has gifted her with a voice of singular sweetness and purity; and in sacred music, we agree with Mr. Weiss and Mr. Alfred Mellon, that she is the finest out of London. Miss Masser made her *début* at these concerts. She is a pupil of the conductor's, who has trained her good soprano voice with much success. The good taste she exhibited in Mendelssohn's song, "The First Violet," secured a warm encore. A similar compliment was paid her in Glover's duett, "I heard a voice." The other soprano, Miss Wilson, the blind girl of York, was very happy in rendering "Eve's Lamentation," and was encored in a Scotch song. Mr. Cooper, the Manchester tenor, did not create so good an impression as on former occasions. His style is too tame and studied to please frequently. Master Tilney, a pupil of Mr. Spark, played Favarger's pianoforte fantasia, "Oberon," with wonderful intelligence and precision for a child of ten summers; and in response to a warm encore, he gave the audience an opportunity of judging him as a composer. The little piece he played showed considerable genius; and the original ideas and forms introduced warrant us in prognosticating a brilliant future for Master Tilney, if he be spared. When Jenny Lind was in Leeds, she pronounced him to be a true genius. Of the chorus we can also speak very favourably. Two encores were awarded them in the first part, both being compositions by Mr. Hutton—"Beware!" and "Now let us make the welkin ring," the concluding chorus in *Robin Hood*.—The next concert will be given this day week, the 28th instant, when the Rudersdorff party will appear. We fear, however, that election matters will considerably lessen the otherwise irresistible attraction.

**MANCHESTER.**—Some little respite is taking place here for the concert-goers, and the interval is certainly welcome. Beyond the presence of Mr. and Mrs. Howard Paul and their excellent entertainment, "Patchwork," we have not very much amusement going on; these clever personages are very successful, both as regards their numerous audiences, and their admirable impersonations of celebrated characters. We should suppose that their visit to Manchester will be attended with satisfactory results—the very evident talent displayed certainly merits such a conclusion.

The Exhibition of Works of Art and Science, at the New Mechanics' Institution, closed on the 16th instant; the pecuniary successes are said to be about an aggregate profit of some £5,000—it has drawn immense crowds from the surrounding locality, the general opinion being that its merits fully satisfied the most expectant visitor. It is gratifying to repeat that only one solitary accident occurred during the whole period the Exhibition has been open, and that one resulting from the indiscretion of the individual alone.

The forthcoming opening of the "New Art Treasures Exhibition" is now the point of interest, the presence of royalty having been promised. It is anticipated that the event will be one of considerable importance; the musical arrangements are, we learn, to be on a scale of magnitude hitherto unattempted in Manchester. The eminent organ builders, Messrs. Kirtland and Jardine, are preparing an instrument of colossal proportions for the said event. From the lists of paintings repeatedly published, it may be inferred that the collection will be both extensive and *recherché*.

**ST. PETER'S CHURCH.**—Presentation of Plate to B. St. J. B. Joule, Esq.—(From the *Manchester Courier* of Saturday, March 14, 1857.)—On Thursday evening an interesting assemblage of ladies and gentlemen took place in the large room of St. Peter's



School, Fleet-street, for the purpose of presenting to Mr. B. St. J. B. Joule, the honorary organist and choir-master of St. Peter's, a substantial testimonial of the esteem in which he is held by his friends in connection with St. Peter's Church for his valuable services as honorary organist, and for his great liberality and efficient support of that church generally.—Dr. Clay, the senior churchwarden, occupied the chair; and on his right was the honoured guest of the evening, Mr. Joule; on his left the Rev. N. Germon, M.A., the incumbent of St. Peter's, and the Rev. T. R. Bently, M.A., rector of St. Matthew's. Amongst those also present were Mr. R. R. Ross (churchwarden), Mr. Booth, Mr. J. P. Joule, F.R.S., &c., Mr. T. Sowler, jun., Mr. Mellor, Mr. Capes, Mr. Shaw, Mr. Botsford (Messrs. Ollivant & Botsford), Mr. Jardine (Messrs. Kirtland & Jardine), &c. &c.—The presentation consisted of a handsome silver vase, plateau, and claret jug, manufactured by Messrs. Ollivant & Botsford, of Exchange-street. The vase is novel in design, and the workmanship exquisitely chased and elegant. It is twenty-two inches high and twenty-seven inches in circumference. The pedestal is chased with an acanthus scroll in frosted silver, and the body, which is polished, is nicely relieved by the handles in the form of two swans in frosted silver. At the front and back there are handsome raised scroll shields, on one of which are the arms and crest of Mr. Joule, and on the other the following inscription:—

Presented to Benjamin St. John B. Joule, Esq., commemorative of the esteem in which he is held by his friends in connection with St. Peter's Church, Manchester, for his valuable services as honorary organist, and for his great liberality and efficient support of that church generally.—March 27th, 1857.

The neck of the vase is made to turn over, and has a chased scroll edge, which is surmounted with a cover, having a frosted silver finial. As well as this cover, there is also a cut glass basin made to fit in the top, which can be appropriated for the display of flowers if requisite. The claret jug forms an Etruscan vase, with borders of engraved ornamentation, in which the Greek honeysuckle prevails. Under the lip there is Mr. Joule's crest, and immediately below, in the centre, the following inscription:—

Presented, with a silver vase and plateau, to B. St. J. B. Joule, Esq., on the 27th of March, 1857, being the fourth anniversary of his connection with St. Peter's Church, Manchester.

After those present had partaken of tea, "Non nobis Domine" was sung by the choir.

Dr. Clay, on rising to make the presentation, sketched in succession the various improvements and alterations which had been made in St. Peter's Church since the time when he first took office, and said that it was at a period when the churchwardens were obliged, from want of funds, to discontinue the services of the organist and choir, that their excellent friend Mr. Joule, then a stranger, made them an offer to bring his choir, and to give his personal services as organist to the church. The offer was gratefully accepted, and how the church had progressed since that time they were all well aware.—(Applause.) When Mr. Joule joined them their congregation was small, a thick cloud seemed to hang over the church, and they all appeared spiritless: but since that time their congregation had increased, their pews were nearly all occupied at this time, and their worthy incumbent increased his energies as the horizon cleared before him, and his flock had increased under him.—(Hear, hear.) Thus they went on happily and prosperously for a while, but ere long the question of the dilapidated state of the organ forced itself upon them. A large sum had been previously spent upon the old organ to improve it, which might as well have been thrown away, and it became a question whether they should spend another sum upon it, or make an effort to raise a new organ. They canvassed their friends for this purpose, but the response was not equal to their expectations. Some told them that the old organ was a very good one, and would last for years, and others said that it was better than a new one. Eventually, a committee of six gentlemen was formed, who guaranteed to raise a new organ of the value of £900. The committee had to raise a great proportion of the sum they guaranteed for themselves, but instead of having an organ worth £900 they had one at this time worth nearly £2000, and he could only explain that by telling "the truth, the whole truth, and nothing but the truth." His friend Mr. Joule, in the most liberal manner, had built more than one-half of the organ at his own individual expense.—(Loud applause.) But this was not the climax of Mr. Joule's liberality, for their admirable choir cost

them 200 guineas a-year, of which the congregation only raised from £50 to £60, and Mr. Joule had paid the difference of something like £150 a-year for the last four years.—(Loud applause.) Many of Mr. Joule's friends in the church thought that something should be done to express to him their feeling of admiration and respect for his noble services. A committee was appointed, a canvass was set on foot, the spirit of St. Peter's congregation was roused in a proper manner, and the call made was nobly responded to. The sum of £80 was soon raised, and, under the supervision of Mr. Botsford, of the firm of Ollivant and Botsford, the handsome articles which stood before him had been produced. Dr. Clay then (turning to Mr. Joule) said: "Mr. Joule, in the name of the ladies and gentlemen who have contributed to this testimonial, many of whom are present on this occasion, and in the name and on behalf of those who have contributed and are not present, in consequence of not having been able to attend, I, as their humble representative, present you with this beautiful silver vase, claret jug, &c., as a testimonial of the esteem and respect in which you are held by your friends in St. Peter's Church." (Applause.) "There is nothing can give me greater pleasure than being the means of presenting these to you, and I only regret that I am unable to do it in a manner more satisfactory to myself and more acceptable to you. He concluded by reading the inscriptions on the vase and claret jug, and expressed a hope that Mr. Joule might live long to enjoy the testimonial, and that he might long continue his valuable services to St. Peter's Church, in conjunction with the excellent choir which he had been at such pains and trouble to bring together."—(Loud applause.)

The Rev. N. Germon, M.A., incumbent of St. Peter's, expressed his gratification at being present, and said the noble instrument which Mr. Joule had presented them with was inferior to none, he believed, in the North of England; and he not only played it with exquisite taste—(applause)—but he had been the means of furnishing them with a choir unequalled also in the North of England.—(Applause.) But what he valued him most for was, because he was one of the best churchmen that he knew.—(Applause.) He observed all the rules and regulations of the church, and his choir came regularly to receive the holy communion of the Lord's Supper—to him always a great evidence of sincerity in religion. On this account, and indeed on every account, he felt indebted to Mr. Joule, and begged to join cordially in the good wishes which had been expressed.

The Rev. T. R. Bently, M.A., bore his testimony to the high character of Mr. Joule both as a private gentleman and a distinguished organist, and said that he had succeeded in obtaining for St. Peter's the real plain song of the church. If any musical dilettanti wished to know the real responsorial service of the church, he must go to St. Peter's, Manchester.—(Applause.)

Mr. Joule then rose amidst repeated rounds of applause, and spoke as follows:—

"Ladies and Gentlemen,—I feel myself placed in a more difficult position than I ever occupied before during the whole course of my life. I feel myself so undeserving of the very kind and flattering things that have been said by your excellent minister and your indefatigable churchwarden, and also by my old friend, Mr. Bently, that I am quite unable to do more than thank them, and hope, some time, to deserve a portion of the compliments they have lavished upon me this evening. The difficulties of the situation I feel to thicken around me when I look at the superb testimonial with which you have now presented me. I did not anticipate, nor did I require any such substantial mode of assuring me how my services at St. Peter's Church were estimated. I felt more than satisfied on this point by the very handsome acknowledgments which have been made from time to time from the pulpit by your respected minister, and by the uniform courtesy I have received from your churchwardens and yourselves generally. I tender you all my heartfelt thanks; I cannot adequately express my feelings; accept, therefore, the imperfect expressions of an overflowing heart. If it were possible ever to forget your kindness, that splendid memorial will be always before me to remind me of my deep obligations to you, and it will constantly incite me to increased exertions to promote the efficiency of the music at St. Peter's, and, in every other respect, to merit your good will and esteem. My organ building propensities have been alluded to. I believe most people consider that it

\* We hope that there are no Gregorians at St. Peter's.—[Ed.]

is a mania with me. I do hope that I shall never be placed again in a position where I shall be tempted to undertake the responsibility of another new organ, for that would imply my leaving St. Peter's Church, where I feel so thoroughly happy, that I sincerely trust no event may occur to disturb the good feeling which has so far existed, I believe, on all sides. The organ at St. Peter's is an example of the manner in which *parvæ res crescunt*. Great things have often small beginnings. *Flumina parva vides de magnis fontibus orta*. In 1839 I brought into Manchester the first instrument (a chamber organ of twenty stops) built on the continental plan. In 1851, Messrs. Kirtland and Jardine built, under my direction, an instrument of thirty stops, on the same principle, in St. Margaret's Church. The same builders were subsequently engaged upon an organ with four rows of keys and forty-seven stops, at Holy Trinity Church, which, luckily for me, was supposed to be completed when only thirty-nine stops had been finished. But now I can congratulate you upon the possession of an instrument infinitely superior to any of these, both in quality and variety,—having fifty-five sounding stops,—only thirty-one organs in the world exceeding this number,—and one respecting which Mr. Germon might have even gone farther than he has done already, for he might justly have affirmed that the organ in his church is not only the finest in any church in the north of England, but in any church in her Majesty's dominions. Mr. Bently was perfectly correct in saying that, until your organ was erected, we had not a complete instrument in Manchester. I have the authority of Mr. Best, a gentleman whose superiority as a player is universally acknowledged, and whose great and extended experience both in England and on the Continent, qualifies him to be a judge, for saying that our organ is an instrument which Messrs. Kirtland and Jardine may show with confidence to the most celebrated builders, and one of which any city in the world may be proud. Excuse my saying this much, but it is necessary sometimes to stand up for our townsmen,—even a prophet has no honour in his own country. The principle which I have always advocated, and upon which I have endeavoured to act, is, that everything devoted to the worship of God should be as perfect and efficient as possible. The organ, the king of instruments, I would have never more complete than when designed to sound forth the praises of the Creator, and to assist in the celebration of Divine offices; and I would advocate the more elaborate (that is the choral) service as the one in which the greatest resources of a very noble art are solemnly dedicated to God. But this should not be supposed to imply any hindrance to the devotion of the people; they ought to pray, and to respond in their hearts, all the more fervently in consequence of the noble aids to public worship which the Providence of God has vouchsafed to them. The epithet of Sunday concerts having been publicly applied to the musical services of St. Peter's Church, one individual, a leader in the movement for forcing the performance of Sunday bands upon people who were either opposed to them or apathetic about them, having even had the malice to suggest that there was a charge made for admission (which, had it been true, would have been only doing what has been done for years at Mr. Close's church in Cheltenham, and fifty other churches I could name, in some of which a seat can only be obtained by the purchase of a ticket in the church), I think I ought not to allow the present opportunity to pass without protesting against the application of any such term to services like ours, which are only and solely an exponent of the cathedral or choral service of the Church of England. It may be said, and it has been said, that real devout worshippers go to church to pray, not for the music. But why are we so to judge our congregations? The Rev. Mr. Jebb says, "I know these two facts: first, that, have what numbers you will, a large proportion in any very celebrated or popular church is urged by some excitement or other, not always laudable; secondly, that, to my own very certain knowledge, numbers frequent the cathedrals urged by motives of high devotion. True, they do go for the music: I confess to this charge myself: but what then? *Ceteris paribus*, music is to many a heightener—a companion of devotion, as David, and Solomon, and Hezekiah, and Josiah believed—as every Christian church has confessed; and, for my own part (I speak the feelings of thousands), the more noble the music the more I feel the Holy Scriptures to be illustrated, and the prayers of the Church brought home to my heart." Why St. Peter's Church should have been singled out for spiteful animadversion I cannot conceive, unless

it be that the services are more fully choral than elsewhere. But I can confidently assert that our music indicates no party in the Church; it is exactly as handed down from time to time in the best regulated of our cathedrals. We neither fall back to an exclusive use of music written when the art was yet in its earliest infancy, nor do we perform the rollicking snatches of popular songs, dignified by some by the appellation of hymn tunes. In one point only is it, however, that our practice in principle differs to any great extent from that to be met with in many other churches in the neighbourhood, and that is the performance of the Canticles and Nicene Creed. On this subject I shall be supported by Mr. Jebb and all the other authorities on the choral service, who say that the singing of the Canticles to figured music has ever been as much a part of the full choral service of England as the chanting of the Psalms themselves. It this custom be given up, we cannot appeal (consistently) to custom for any usage or practice, however long established. We must cease to speak of precedent in any one instance whatever. The same remarks are applicable to the Nicene Creed. Ever since that creed was adopted into the service of the church, it has been sung. All our old choral services recognise this *hymn*, for such it is, as an object of musical performance. In those cathedrals where it has been discontinued, this has been a recent innovation. But it may be said, we do not wish to interfere with cathedrals; but St. Peter's is not a cathedral, or an ancient choral foundation. This implies that the cathedral system ought to be confined to cathedrals. This I emphatically deny. I ask for proof of such a notion in any ordinance or regulation of the church. The cathedrals were certainly considered as models. But if the choral service can edify in one place, it ought in another. If it has any virtue, that virtue is intrinsic. I fully grant that the choral service is not absolutely necessary in parish churches. It never was supposed that it could be universal. Towards its sustentation certain pecuniary resources are essential. But I maintain that we are not to oppose the choral service as in itself unsuited to ordinary churches, but because very often impracticable. If incorrectly, or roughly, or unscientifically performed, it becomes ridiculous. But there is neither law nor reason against the introduction, under favourable circumstances, of a method of which the cathedrals set the example. By favourable, I mean the securing of a regular, efficient, and competently skilled choir. One of the great objects of a religious service is edification. Two things are necessary for edification:—Firstly, that the thing performed should be intelligible; secondly, that it should be intrinsically devotional or religious." As to the first, it has been assumed, and too gratuitously conceded, that a musical service is, in its own nature, less intelligible than the simple reading or chanting of the Canticles. This I must positively deny. Put it to the proof. Bring a man unable to read, or unacquainted with our Liturgy, into a church where the Canticles are read, and I doubt whether, in the most orderly congregation, he can readily catch the words of each alternate verse recited by the people. This is always confused. Chanting is better, if clearly and deliberately done. But even here the *recitation*, as it is technically called, is more or less confused. But bring him to a well-ordered choir where services are performed, and he will readily understand every part, the *verse* parts in particular. It may be that an untaught ear, or one new to church music, may not be able at once to follow all the intricacies of a service or an anthem (and, after all, these are much exaggerated), but if he has a soul, he will comprehend very much; he will enter into its general purport; and if he be devout, he will be led on to higher apprehensions; and the very science of the music, when properly applied, will strengthen the intellect, and aid the devotional feelings. I do not, of course, speak of those who are unhappily defective in the apprehension of music. This is a defect, and our choral establishments are not supported to meet the wants of those who are deprived of any of the senses which God has given us. Let us then not rashly forfeit the treasure which God's providence has placed in our hands. Let us do all we can to make our churches means of edification; and if the music of the church is to edify, let us endeavour to make it more choral, more full, more scientific still. I have mentioned the necessity of an efficient and skilled choir for the due performance of the choral service; and I am proud to have been able to secure, by the co-operation of such a choir, the exemplar of a full choral service in this city. Most of my present choir have been with me several years. The opening of St. Peter's presented by the circum-



stances detailed to you by your worthy churchwarden and chairman, having enabled me to keep them together when I refused to remain where, after a series of continual annoyances, we found ourselves maligned and insulted. But whilst urging the value and importance of a choir like our own, I must not fail to acknowledge specially the zealous and gratuitous services of one of its members, whose unflinching punctual attendance is an example well worth following by professionals as well as amateurs. I am certain you will anticipate me when I say that I allude to my friend, your churchwarden, Mr. R. R. Ross, whose claims upon your thanks are, I consider, quite equal to any I can adduce, and whose zeal for the welfare of your church is only exceeded by his excellent musical taste and skill. To him we are indebted for an accession of nearly one hundred anthems, adapted from the works of the great masters of the German, Italian, and French schools, with how much judgment and propriety the specimens you have already heard are sufficient evidence. I cannot leave in better hands than his the duty of acknowledging the well merited encomiums which have been paid to the choir. I feel I am trespassing upon your time and patience; I will therefore conclude by again expressing my warmest thanks for the extremely handsome manner in which you have testified your approval of my services. I trust long to be permitted to continue them, and I pledge myself to use every exertion, not only to maintain, but to increase the efficiency of the music at St. Peter's Church."—(Continued applause.)

Mr. Ross briefly responded to the compliment paid to the choir, and proposed the sentiment of the strangers, calling upon Mr. Thomas Sowler, jun., to respond to it. The following letter had been received by Mr. Ross from Mr. Hopkins, organist of the Temple Church, London:—

"London, Feb. 26, 1857.

"My dear Sir,—On Sunday last I had a visit from our friend Mr. Oakden, who happened to mention that a subscription has been set on foot to present Mr. Joule with a testimonial of esteem. I write, therefore, to ask to be allowed to contribute my mite in furtherance of so well-merited an object. Of all people, Mr. Joule has justly entitled himself to the admiration of the organ-loving community by his enthusiasm, earnestness, self-sacrifice, and independence; and I shall indeed be gratified to hear that the present design, in which you are taking so kind and active a part, has been brought to a satisfactory termination.—With best regards, I remain, my dear Sir, very truly yours,

"E. J. HOPKINS."

Mr. T. Sowler, jun., in responding, made some remarks on the importance of music as an aid to devotional feeling. He was not disposed to confine the recognition of Mr. Joule's services to the change he had wrought at St. Peter's Church. He would go much further than that. The maintenance of so excellent a choir in that church had an important influence in raising the standard of the musical services in all the churches in the city.—(Hear.)—The sentiment of "The Ladies" was afterwards given and responded to by Mr. Capes, and a high compliment was paid to Mr. Botsford, to which he replied in suitable terms, for the skill and taste displayed in the manufacture of the testimonial; and after some observations from Mr. Shaw, Mr. Booth, Mr. Jardine, &c., the proceedings terminated about eleven o'clock. St. Peter's choir was present, and at intervals during the evening sang a pleasing selection of music, accompanied by Mr. Joule on the pianoforte. The singing of "God save the Queen" was the signal for separation.

**RYDE.**—A vocal and instrumental concert, in connection with the Ryde Philharmonic Society, came off at the Town-hall on Tuesday, the 17th instant, for the benefit of Mr. Holloway, the Society's conductor. The programme included a selection from a MS. cantata, by Mr. Holloway, entitled *The Demon Hunters*, consisting of the overture by the orchestra, which was enthusiastically redemanded; a chorus of peasants, "Oh! the happy Sabbath bells;" a hunting song, "The wild delights of the chase," which was encored; a motet from a monastery scene, "Miserere, hear our prayer;" a duett, "Leave, leave me not," and the finale movement, "On, on they speed," in which the wild laughter of demons mingles with the orchestra in one fearful but withal characteristic *ensemble*. The composer was loudly applauded on entering the orchestra; indeed, the manner in which the composition was received by the fashionable audience there assembled must have been highly gratifying to that gentleman. The pro-

gramme also included a varied selection of vocal and instrumental music. *The Demon Hunters* will shortly be produced complete, at the request of several leading inhabitants who were present. The room was crowded to excess.

**WORCESTER.**—The Sacred Harmonic Society gave their third concert for the season on the 5th instant. The programme comprised selections from Mendelssohn, and from Handel's *Israel in Egypt*. The valuable services of Mrs. Clare Hepworth and Mr. Thomas were secured, and also of Messrs. Bennett and Topham, of the Cathedral choir. We have no space to particularize, and can only give a brief notice of the principal portions of the performance. Mrs. Hepworth will be a welcome visitant at our musical gatherings: her singing must have delighted all who can appreciate a good voice, excellent taste, and artistic reading. Mr. Thomas is evidently cultivating his fine voice with great success; we never heard him sing so well, especially in "He layeth the beams," and "The Lord is a man of war;" in the latter he was carefully and correctly seconded by Mr. Bennett, and Mr. Topham ably sustained the tenor recitatives and airs. Mr. Haynes presided at the organ, and the accompaniments were as efficient as could be. At the commencement of the concert he played in a very masterly manner the overture to Spohr's *Last Judgment*, arranged by himself for the organ. We must not conclude without expressing our approbation of the chorus; throughout the whole of their arduous task they acquitted themselves to the admiration of all, and added to their already well-earned laurels. There was, indeed, a slight hitch in the double chorus, "The depths have covered them;" but it was apparent that the fault did not rest entirely with the singers. Much credit is due to the honorary secretary, Mr. Perkes, for the care and ability evinced in the general arrangements.—Mendelssohn's *Lobgesang* will be given at the next concert, in about a month.—*Worcestershire Chronicle*.

#### ORGAN.

A very excellent specimen of church organs has just been completed by Messrs. Kirtland and Jardine, of Manchester, for the Church of St. Martin, Ashton-upon-Mersey. The instrument has three rows of keys, compass CC to F, 54 notes. The readers of the *Musical Gazette* will remember that the conveniences consequent upon the presence of the third set of manuals has been very conclusively stated in our columns, and, we are glad to have to record the fact, that, although in this instance, but a comparatively small list of stops is presented, yet that circumstance has not prevented the carrying out of the great advantages that will be evident upon the presence of this most valuable adjunct; and to such as may desire to render their instrument capable of doing justice to elaborate accompaniment, the extra set of keys will be a great boon. We hope to see the improved method generally adopted. The following stops are included:—

**GREAT ORGAN, CC TO F.**  
 1. Open diapason (large scale) 8 ft.  
 2. Stopped diapason .. 8 "  
 3. Principal .. .. 4 "  
 4. Fifteenth .. .. 2 "

**CHOIR, CC TO F.**  
 1. Stopped diapason .. 8 ft.  
 2. Dulciana .. .. 8 "  
 3. Viol di gamba .. 8 "  
 4. Clear flute .. .. 4 "

**SWELL, CC TO F.**  
 1. Bourdon .. .. 16 ft.  
 2. Spitzflöte .. .. 8 "  
 3. Gedact .. .. 8 "  
 4. Gemshorn .. .. 4 "

5. Fifteenth .. .. 2 ft.  
 6. Mixture, 2 ranks.  
 7. Cornopean .. .. 8 "  
 8. Oboe .. .. 8 "

**PEDAL ORGAN,  
 CCC TO F, 30 NOTES.**  
 1. Grand bourdon .. .. 16 ft.

**COUPLERS.**  
 1. Swell to great.  
 2. Choir to great.  
 3. Swell to pedal.  
 4. Choir to pedal.  
 5. Great to pedal.

**COMPOSITION PEDALS.**

The entire construction of the organ is upon the "simplification system," as introduced by these builders, and the tuning, of course, is equal temperament. The power of the combined organ is very great, while, the touch being very free, the executant has not, even when coupled, the difficulty of great resistance to the finger. A selection of music from Handel, Spohr, Bach, and Mendelssohn, was performed upon the instrument on Monday evening last, by Mr. Freemantle, organist of the Blind Asylum, the beauty of tone being greatly admired by a numerous and critical audience. Important as the coupling movements already are in this organ, we venture to suggest that some

further effects and varieties might be secured by an extra coupler or two—say, for example, choir and swell, and, great and swell super octave. We must, however, congratulate Messrs. Kirtland and Jardine upon their success herein, and we shall look forward with the earnest hope, that, for the future, all organs deemed worthy of more than one row of keys, will have three sets of manuals. The “king of instruments,” has, in these our days, become something more than a mere “humdrum” machine, upon which, in sadly too many cases in past days, an incapable performer has “drawled out” a miserable accompaniment. Since, therefore, so much is expected from the organists of the present age, it is but fair that care should be taken to secure for the performer every possible convenience. The extra cost may seem to be a question, but on the whole it will not be so to any considerable extent, while the advantages are so important that the little extra expense bears no comparison with them. Although the instrument in question is but a small organ, its construction evidences the palpable advantages we comment upon, and we cannot conclude our notice more satisfactorily than by quoting the language of a critic that was present on the occasion of the performance above mentioned. The gentleman in question remarked: “It seems to me to be quite evident that in this small organ—that is, small, comparatively—there is the possibility of producing effects utterly unattainable upon an instrument with many more stops and only two rows of keys.”

**ORGAN-BLOWING BY WATER-PUMP.**—An apparatus of great value and importance in connection with the performance of large organs, has been affixed to the organ in East-parade Chapel, Leeds. The invention (which has been patented in England and France, by Mr. D. Joy, engineer, and Mr. W. Holt, organ builder, Leeds) is called the “Hydro-pneumatic Engine,” and can be affixed to any organ. Its object is to supersede manual labour and the more expensive steam-power in blowing large organs in churches, chapels, and public edifices; and its usefulness and economy are not more apparent than its compactness and simplicity. The apparatus in East-parade Chapel is affixed to an ordinary one-inch pipe, conveying the town’s water, brought into the vestry beneath the chapel. The whole apparatus does not occupy a space exceeding four feet, and it is found fully equal to blowing the bellows of the organ above, which is an instrument of forty-four stops, including pedal pipes of twenty-four feet to G G G. Upon turning the tap of the water pipe, the apparatus is at once set in motion, and air forced into the bellows with the utmost regularity until they are properly filled. The engine then stops until the air is so far exhausted by the performer that the bellows have fallen an inch, when it re-commences pumping air into them until they are filled; and this goes on with more or less rapidity—without any interference whatever—according to the exhaustion of air by the player. The pressure is very much more steady and continuous than can be attained by manual labour. Near to the hand of the organist is placed a stop, by applying or removing which, by a touch of the finger, the apparatus is set in motion or stopped at once. The advantage of the invention is equally great in a pecuniary point of view. For example, at East-parade, £8 per annum has been paid to the organ blower; but the apparatus has been fixed for less than £40, and the consumption of water is not more than 2½d. per day, or less than 11s. per annum for the Sunday services. Probably, taking all the services in the year, the cost of water will not exceed 25s. The apparatus is capable of being applied to the largest organs; indeed, Mr. Holt’s workmen are at present engaged in attaching it to one of the largest in London, manufactured by Hill. Three such cylinders, as are used in Mr. Holt’s workshop, would blow the Liverpool organ, which at present costs £200 per annum; whereas, by the Hydro-pneumatic engine, the cost would not exceed £20 a-year. For the proposed organ at the Leeds Town-hall, with the pressure in the pipes of our water-works (which is less than at Liverpool) four cylinders would be required; and as the water may be used after it has passed through the apparatus, the cost would of course be inconsiderable.—(*Leeds Paper.*)

#### CORRESPONDENCE.

##### ORGAN BUILDING.—PROFESSIONAL ADVICE.

TO THE EDITOR OF THE “MUSICAL GAZETTE.”

Sir,—Mr. Page has, I think, written with a degree of warmth which my letter did not call for, particularly as I did not refer to him personally,

not being aware that even his “professional opinion and advice” had ever been “sought and acted upon.” I wrote with consideration, and my remarks were the result of a pretty extended retrospect. What Mr. Page’s opportunities of giving a correct opinion on the matter may have been I cannot pretend to say, I don’t think they have been great in Manchester; in fact, it is my impression that he has not been a resident in this city very long, as his name is not very familiar to me.

Mr. Page calls upon me to “declare them boldly” “if such instances as those alluded to have existed.” I gave a good reason for not doing so; if he really doubts the assertion I made, any organ-builder will (if Mr. Page can obtain his confidence) most fully endorse it.

I shall not make use of any of the intemperate expressions in which Mr. Page indulges, but I shall content myself with simply denying that I aimed at “the respectability of the art and its professors.” No one respects the art more than myself, and I have amongst its professors some of my most valued friends; it is with feelings of sorrow, not of malevolence, that I am compelled to observe so many who cannot be said to adorn that most divine science which they profess.

As Mr. Page concludes by saying that he “certainly cannot retract or apologise for anything contained” in his letter, I must not expect any such act of condescension. I will only tell him that the whole of the profession do not regard my letter in the light in which he is pleased to view it. The following (among others) is an extract from a letter from a gentleman who is at the very summit of his profession, and who, as being more particularly connected with the organ, may be most fairly cited, “I was very much pleased to observe your reply to Dr. Wesley’s absurd ideas about organs. . . Your letter is a capital one in every respect.” I am, Sir,

Your obedient servant,

THE WRITER OF THE ARTICLE IN  
THE “MANCHESTER COURIER.”

Manchester, March 16.

#### THE “SIEGE OF ROCHELLE” AT THE SOHO THEATRE.

TO THE EDITOR OF THE “MUSICAL GAZETTE.”

Sir,—Having been present at Mrs. Limpus’s entertainment at the Soho Theatre on Thursday last, and a witness to the great delight and satisfaction of the audience, the majority of whom (although they might have been friends of the performers) were evidently very good judges of singing and acting, I was much surprised at the somewhat slighting manner in which it was spoken of in your report.

I have seen a great many operas performed, and the *Siege of Rochelle* more than once; and though I am totally unacquainted with any of the performers, and went with the expectation of seeing a mere ordinary amateur affair, I was agreeably surprised at the ease, self-possession, and correctness with which the opera was gone through. Your observation about the want of rehearsals was just as regards the *Quaker*, which, I was informed, had none; but your notice conveyed the impression that the remark applied to both pieces, which certainly was not correct.

I do not know who among the performers were “professional” and who “amateur,” but the performances of Miss Hincks, Mr. Gadsby, and Mr. Wallworth were, at least, as worthy of “particularization” (to use a word of your own) as that of Mr. and Mrs. Limpus; indeed, if the exertions of one more than another called for special notice, the palm should certainly have been awarded to Mr. Gadsby, whose thorough acquaintance with the music and conception of his part generally were greatly admired, and I should not have troubled you with this communication had I not been sure that I was expressing the general opinion of the audience as well as my own.

I am, Sir,

Yours obediently,

Ludgate-hill, City.

G. WORTHAM.

[To this we beg to reply, that we cordially agree with Mr. Wortham as to the excellent manner in which Miss Hincks, Mr. Gadsby, and Mr. Wallworth performed on Thursday week; and, in explanation of the brevity of the notice in last week’s *Gazette*, to state that we were not aware that the occasion was one for public criticism. Indeed, our tickets were not forwarded spontaneously by Mrs. Limpus, but in reply to a personal request from ourselves that we might be allowed to hear *The Siege of Rochelle*, of the intended representation of which we had been privately advised.—Ed.]

TO THE EDITOR OF THE “MUSICAL GAZETTE.”

Sir,—As one of the audience present at the performance at the Soho Theatre on Thursday week, I cannot forbear to notice the unsatisfactory account given of it in your journal, from which it would appear that Mr. and Mrs. Limpus were the only noticeable persons amongst the performers. The sense of the house, as expressed by the applause, was very different, the lady and gentlemen (Miss A. Hincks and Messrs. Gadsby and Rogers), enacting Marcella, Valmour, and Michel, meeting



with the most favourable reception throughout, and Miss A. Hincks being honoured with the only encore given for a song in the opera.

I do not at all wish to detract from the merits of Mr. and Mrs. Limpus, which I cheerfully admit, but as a matter of justice, I consider it excessively unfair that everyone else should remain unnoticed or be merely "damned with faint praise."

March 18, 1857.

#### ST. GEORGE'S CHURCH, LIVERPOOL.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—Your journal has not the ephemeral character of a newspaper, for in years to come it will be referred to as an authority, otherwise I should not have troubled you with this explanation. Your correspondent, in justly describing the paltry doings of the Town Council in reference to the organists' salaries at the corporate churches, does me the honour to state that I "was one of the principal candidates at St. George's Church" at the original stipend of £63. I certainly offered for the appointment, but as soon as that *liberal and dignified* assertion of one of the Town Council passed into law, viz., that "an organist sufficient could be had for £40," I immediately withdrew, as it was not likely that I should wish to change my present post for the reduced and "paltry pittance" now attached to the office of organist (and choir-master into the bargain) at St. George's Church.

One word respecting "equal temperament." I have never yet met with an organist who was not in favour of it. During the Christmas vacation I had an opportunity of discussing the matter with that celebrated musician, Dr. Dearle, who, in reply to my question as to the principle he advocated in tuning, said the "equal temperament, of course, to my mind." The translator's note at the bottom of pages 22 and 23 in Seidel's work "On the Organ" is very conclusive on the point. Seidel moreover states that the ancients used the *uneven or unequal* temperament, and that Sebastian Bach, instead of "writing for the organ as he found it," introduces, with others (Telemann, Mattheson, Fuchs, Workmeister, Sorge, &c. &c.), the *even or equal* temperament, which Seidel considers as a very meritorious work, for, by effecting the fundamental tuning of the organ as pure and correct as possible, it then became a matter of possibility to obtain in all the keys a comparatively pure and correct intonation.

Yours truly,

W. RIDLEY,

Organist of the Parish Church, West Derby, Liverpool.

33, Seymour-street, Liverpool.

#### FOREIGN TUITION.—OUR ROYAL ACADEMY.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

"O, England! model to thy inward greatness,  
Like little body with a mighty heart,—  
What might'st thou do, that honour would thee do,  
Were all thy children kind and natural!"—  
Shakespeare.

SIR,—The remark of your Swansea correspondent, in his contribution to your pages of Saturday last, that "Mr. Sebastian Bach Mills was about to proceed to Leipzig to finish his studies in that great school," led me to meditate upon the position of "our ain" Academy of Music. I do not in particular point to this individual case, but wish to comment on the broad principle in itself, of native talent seeking foreign tuition and guidance. Of course, every man is justified in taking that course which he thinks will best promote his greatest success. I acknowledge that singers from Italy, violinists from France, and theorists from Germany, not unfrequently obtain well-merited eminence amongst us. May the deserving long enjoy such distinctions. I must say, however, that no musical academy in the whole world possesses such an array of talent as does the English Academy. Where on the face of the earth do we find such a catalogue of illustrious names combined as appears in the scheme of that Institution?—Potter, Lucas, Goss, Bennett, Anderson, Sinton, Blagrove, Chatterton, Lazarus, Macfarren, and a host of others; names which fill our hearts with honest pride, and which to every inhabitant of the musical world have become familiar, indeed, as "household words."

Every one who knows anything at all of the musical progress of the present century must confess that no small item of the greatest of the rising men of the day were nurtured in the experienced hands of the worthy professors above named, "at home."

As I before observed, I do not blame a man for seeking foreign aid in musical matters; but simply wish to lay bare the fact, that wherever he may roam; he will not—cannot find such a combination of talent as is to be found beneath the walls of the Royal Academy of Music, London.

I remain, Sir,

Yours, &c.,

NICODENUS NERVOUSWITTER.

P.S.—Although I am nervous, I'm English to the bone.

#### CHOIR-MASTERS.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—I am very desirous to have your opinion, or that of some of your experienced subscribers, relative to the duties and responsibilities of the office of choir-master.

I hold an appointment as choir-master in a large parish church, where there is an organist. I instruct the choir, both men and boys, the former once a week, the latter every day, in all that is necessary for the due performance of the choral service. The various stipends are all paid through me, and all minor arrangements relative to the choir are subject to my authority. Our organist, however, insists on appointing the various musical portions of our service, and occasionally assumes command over the choir, regardless of my feelings or position, his wishes at times being entirely opposite to my own.

What I want to know is this, Whether the organist has the right of appointing the services and anthems, without ever knowing what the choir are capable of performing; or, whether the choir-master, when the office is distinct, as in the present case, is not the proper person to appoint all the choral music used in the celebration of Divine service, being willing to "get up" on any occasion music which the organist desires to have sung?

For my own part, I contend that the choir-master ought certainly to have the entire management of the choir and the appointment of all services, or else, if the organist takes it upon himself to issue orders in contradistinction to the choir-master, he at once gives the members of the choir opportunities for disobeying the injunctions of both officers.

If you can give me an experienced opinion on this matter I shall be glad; if not, perhaps you will kindly insert this letter in your next publication, when I have no doubt I shall be able to gain some information on this most important subject. To prevent the ire of organists in general, I wish to state that the organist should have every respect and attention paid him by every member of the choir, but that suggestions for improvement which the organist desires should be made direct to the choir-master, and, if approved by him, to the members of the choir.

I am, dear Sir,

Yours very faithfully,

A CHOIR-MASTER.

#### "OH NANNY WILT THOU GANG WI' ME."

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—In the "Notices to Correspondents" in last week's *Gazette* you promise "Disputant" that you will endeavour to obtain some authentic information before your next number appears. If the "Biographical Dictionary of Musicians" (London, Sainsbury and Co., 1824) may be relied upon, Thomas Carter, a native of Ireland, was the composer of "Oh Nanny wilt thou gang wi' me," and also of "Stand to your Guns," two songs of very dissimilar character, but both of undying popularity.

He was also a vocalist, and it is related of him, that, being straitened in his pecuniary circumstances, and finding nothing amongst his numerous MSS. that he could turn to account so as to be able thereby to "raise the wind," he hit upon the expedient of imitating the style and character of Handel, in which he succeeded so well as to obtain twenty guineas of the music-seller who was induced to purchase the "unpublished treasure," and which passes now, to this day, amongst many, for a genuine production of the immortal master. Carter died in 1804, soon after his return from India.

I am, Sir,

Yours, most obediently,

Z. T. PURDAY.

45, High Holborn, March, 16, 1857.

#### OUR SCRAP BOOK.

THE BUSKIN AND SOCK.—The word *Buskin* is the translation of the Greek and Latin word *Cothurnus*, which signifies a high-heeled shoe or boot used by the Greek and Roman tragic actors, to give an appearance of elevation to their stature, in conjunction with the mask and other stage-properties. *Cothurnus* in Latin is used in contradistinction to *Soccus*, the flat-soled shoe worn by comedians. Hence, in English authors, the words *buskin* and *sock* are often used for the tragic and comic drama. So Dryden:—

"Great Fletcher never treads in buskins here,  
Nor greater Johnson dares in socks appear."

### Miscellaneous.

**DRESS COATS.—GENTLEMEN** of the Musical Profession require a superior style and make to any other class of persons. W. BASCOMB has had for many years a good practice among some of the most eminent in the profession, and begs, through the medium of the "Musical Gazette," to make more extensively known his scale of charges.

Black Dress Coats ..... £2 10s. to £3 3s.  
Black Dress Trousers ..... £1 1s. to £1 8s.  
A Morning Coat ..... £1 10s.  
W. BASCOMB, tailor & habit-maker, 19, Mortimer-street, Cavenish-square.

**HOLLOWAY'S OINTMENT & PILLS**, the greatest discovery of the age, and wonderfully surpasses all other remedies for the cure of wounds. Edward Symonds, of Castle Elen, near Durham, has informed Professor Holloway he was suffering for many years with ulcers on his legs, and different parts of his body; consequently he could not walk without the greatest difficulty, when fortunately, through the medium of a friend, he heard of these invaluable remedies, and by steadily persevering in the use of both he was again restored to health and strength.

Sold by all medicine vendors throughout the world; at Professor Holloway's Establishments, 214, Strand, London, and 80, Maiden-lane, New York; by A. Stamma, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

**DANCING.—Bayswater.—Mr. and Miss KING** have the honour to announce their CLASSES for DANCING, Deportment, and Calisthenic Exercises have RE-ASSEMBLED at their residence, Belmont-house, No. 74, Queen's-road, Bayswater. Schools and families attended.

**Riding Schools and Hunting Grounds**, Kensington-gate, Kensington.—This vast establishment, with its seven acres of land so disposed as to combine all the features of the hunting-field and the covered school, enables the Messrs. BLACKMAN to guarantee their pupils a proficiency elsewhere unattainable. Schools attended.

### Exhibitions, &c.

**Mr. and Mrs. HENRI DRAYTON** have the honour to announce their new and successful entertainment, ILLUSTRATED PROVERBS, at the Regent Gallery, Quadrant, every evening (Saturday excepted), at 8 o'clock; Saturday morning performance at 3 o'clock. Admission 1s. and 2s., stalls 3s.; which may be secured at the Gallery, or at Caddy's pianoforte and music-warehouse, 42, New Bond-street.

### ROYAL POLYTECHNIC.

**UROUHAUT on the TURKISH BATH.**—Mr. DAVID UROUHAUT, late Secretary of Embassy at Constantinople, Author of "The Spirit of the East," "Turkey and its Resources," &c., has obligingly consented to lecture on the TURKISH BATH, with a view to its introduction into this country, at the Royal Polytechnic, on MONDAY NEXT, the 23rd inst. at Eight.

Lectures "ON ELEMENTARY ASTRONOMY," by J. H. PEPPER, Esq. (during Lent), on Wednesdays and Fridays, at Two and a Quarter to Eight.

Lecture by Mr. G. A. COOPER, "ON PRIESTLEY'S PATENT PIANOFORTE," DISSOLVING VIEWS, illustrating "BLUE BEARD," with humorous description by LEICESTER BUCKINGHAM, Esq., daily, at Four and Nine.

The SCOTTISH MUSICAL ENTERTAINMENTS, by ANGUS FAIRBAIRN, Esq., and the Misses BENNETT, every Tuesday, Thursday, and Saturday Evenings, at a Quarter to Eight.

VENTRILOQUISM EXTRAORDINARY, and remarkable exhibition of this Peculiar Faculty, by Mr. JAMES, daily, at Half-past Three and Half-past Eight.

Admission to the whole, 1s.; Children and Schools, half-price.

**RUSSIA: its Palaces and its People.**—GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign—The Ural Mountains—Nijni Novgorod during the Fair—Panorama of St. Petersburg and Moscow—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 8. Admission to the whole building, 1s.

**Mr. ALBERT SMITH's MONT BLANC**, Baden, Up the Rhine, and Paris, is NOW OPEN every evening (except Saturday), at 8 o'clock. Stalls 3s.; area 2s.; gallery 1s. Stalls can be secured at the box-office, Egyptian Hall, Piccadilly, every day between 11 and 4, without any extra charge. The Morning Representations take place every Tuesday and Saturday, at 3 o'clock.

**MR. W. S. WOODIN'S Olio of Oddities**, with new costumes and various novelties, vocal and characteristic every evening (Saturday excepted), at 8. A Morning Performance every Saturday, at 3. Private boxes and stalls may be secured without extra charge at the Box-office, Polygraphic Hall, King William-street, Charing-cross. The Hall has been entirely redecorated.

**Miss P. HORTON'S Popular Illustrations.**—Mr. and Mrs. T. GERMAN REED will give the above ENTERTAINMENT, at the Gallery of Illustration, EVERY EVENING (except Saturday), at 8 o'clock. A Morning Performance every SATURDAY, at 2 o'clock.—Stalls, 3s., 2s., 1s., may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

### BURFORD'S SEBASTOPOL.

This PICTURE will shortly CLOSE. The Panoramas of St. Petersburg and Bernese Alps remain open. Admission 1s. to each. Open from 10 till dusk.

**MOSCOW.—BURFORD'S PANORAMA** will shortly be OPENED. A magnificent panorama of Moscow, with the gorgeous entry of the Emperor Alexander II. St. Petersburg and the Bernese Alps are still open. Admission to each 1s. Open from 10 till dusk.—Leicester-square.

**OKEY'S PARIS and the PARISIANS**, St. Cloud, Versailles, Baden, &c., caricature, piano, rough sketches. Wednesday, Thursday, and Friday evenings at 8: Tuesday and Saturday mornings at 3. Seats 1s.; stalls, 2s.—21, Saville-row, Regent-street, facing New Burlington-street.

**THE ZOOLOGICAL SOCIETY'S GARDENS**, in the Regent's Park, are OPEN daily. Admission 1s.; on Monday, 6d.; children under 12 years of age, 6d.

**FLEMISH SCHOOL of PAINTING.**—The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.

VAN DEN BROECK, Sec.

**GRAND GERMAN FAIR & MUSICAL PROMENADE**, REMOVED from the Portland Bazaar to the Portland Gallery, opposite the Royal Polytechnic Institution, Regent-street. Open from Ten a.m. till Six p.m. Admission free.

**ARCHITECTURAL EXHIBITION**, and Collection of Building Materials and Inventions, Suffolk-street, Pall-mall east.—Open from 9 till dusk.—Admission 1s.; or by season tickets, at all times and to all the lectures, 5s. 6d.

JAS. FERGUSON, F.R.A.S., } Hon. Secs.  
JAS. EDMESTON, Jun., }

### PHOTOGRAPHIC SOCIETY.

Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 5A., Pall-Mall East.—Admission, 1s. Catalogue, 6d.

**MADAME TUSSAUD'S EXHIBITION**, Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 till dusk, and from 7 to 10. Brilliantly illuminated at 8 o'clock.

**PHILHARMONIC HALL, Newman-st.**, Oxford-street.—GRAND PROMENADE CONCERTS AND BALL. Open at Seven; commence at a quarter-past. Ball at half-past Eight. Amphitheatre, 6d.; Boxes, 1s. (including Ball). The Concert will be supported by the Ravill Family from the Nobility's Concerts, Miss Matilda Taylor (from Her Majesty's Theatre), and other Vocalists of celebrity. The Band, considerably augmented, will be conducted by Mr. G. Hayward. The spacious Ball Room re-decorated. A new orchestra built, and various improvements made for the comfort and convenience of its numerous patrons.

**GORDON CUMMING, THE LION SLAYER**, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday), at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harries Wilson.—Admission, 1s. and 2s.; Stalls (which may be taken daily, between 11 and 4, without extra charge), 3s.—212, Piccadilly.

### Theatrical Announcements.

**THEATRE ROYAL, ADELPHI.**—Proprietor and Manager, Mr. B. WEBSTER.

Unprecedented Success.—Overflowing Houses.—Positively the Last Week of the renowned American comedians, Mr. and Mrs. Barney Williams, the Real Irish Boy and Genuine Yankee Gal, who will appear every night in their popular pieces.—Mr. Wright, in the screaming farce of A Night at Notting-hill.—THIS EVENING (Saturday, March 21st), the celebrated drama of IRELAND AS IT IS; or, The Middleman. Ragged Pat, Mr. Barney Williams, who will sing "Billy O'Rourke," and dance with Mrs. Barney Williams their popular Irish jig; Judy O'Trot, Mrs. Barney Williams their original characters.—After which, the screaming Adelphi farce of A NIGHT AT NOTTING HILL; by Messrs. Wright, P. Bedford, F. Hall, Mrs. Chatterley, and Miss Mary Keeley. A new piece de caractère, called IN AND OUT OF PLACE, in which Mrs. Barney Williams will personate five characters, dance La Polka, and sing the song of "My Mary Anne." To conclude with the new Irish farce of BARNEY THE BARON. Barney O'Toole, Mr. Barney Williams, with the song of "Shilchah Gra Machree." In answer to numerous enquiries, Like and Unlike and The Elves will be revived on Easter Monday, in both of which Madame Celeste will reappear on her return from her provincial engagements.

**ROYAL PRINCESS'S THEATRE.**—Under the Management of Mr. CHAS. KEAN.

Shakespeare's tragedy of KING RICHARD II. will be repeated EVERY EVENING during the week. Books of Shakespeare's King Richard II., as arranged for representation at the Royal Princess's Theatre, with Notes by Mr. Charles Kean, may be had at the box-office of the theatre, price 1s.

### LYCEUM THEATRE ROYAL.

Mr. J. L. TOOLE, of the Lyceum Theatre Royal, respectfully announces his FIRST BENEFIT for Tuesday, the 31st inst. THE WONDER, a Woman Keeps a Secret: Mrs. Dillon, Miss Woolgar, Mr. Dillon, Mr. Toole, DOMINIQUE THE DESERTER: Mrs. B. White, Miss Wilton, Mr. Stuart, Mr. Toole, THE GOOD FOR NOTHING: Miss Woolgar, Mr. Toole. MY FRIEND FROM LEATHERHEAD. Concluding with the dazzling scene from CONRAD and MEDORA. Tickets and places of Mr. Toole, 14, Cecil-street, Strand; Keith, Prowse, and Co., 48, Cheap-side; and at the Box-office.

### SURREY THEATRE.

The Great Fraud Exposed.—Stirling Coyne's new drama a rare hit: everyone should see this wondrous dramatic picture of life.—Mr. Creswick in two characters.—Captain and Alfred Seaborne, Mr. Creswick; Tom Trumper, Mr. Shepherd; Hugglesstone, Mr. B. Potter.

**GREAT NATIONAL STANDARD THEATRE**, Shoreditch.—The celebrated Spanish Dancers, from the Haymarket, by permission of J. B. Buckstone, Esq., with the Spanish Minstrels, every evening. The greatest tragedian of the day, Mr. Phelps, is engaged, and will appear This Evening.

### Royal General Theatrical Fund.

The nobility and gentry, patrons of this Institution, are respectfully informed that the TWELFTH ANNIVERSARY FESTIVAL will take place at the Freemasons' Tavern, Great Queen-street, on Monday, April 6, 1857.

SAMUEL PHELPS, Esq., in the chair.

The musical arrangements will comprise the first available talent of the day.

Tickets (including wine, one guinea each, may be had of J. B. Buckstone, Esq., Theatre Royal, Haymarket; Mr. Sams's Royal Library, St. James's-street; of Mr. Lacy, Wellington-street; of Mr. H. Butler, 21, Bow-street; of the Secretary, Mr. Culenford, Theatre Royal, Haymarket; and at the bar of the Freemasons' Tavern.

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